

BULLETIN  
OF THE  
CARNEGIE INSTITUTE

VOLUME 1

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NUMBER 10



VICOMTESSE HENRI DE JANZÉ

*By Ambrose McEvoy*

PURCHASED THROUGH PATRONS ART FUND

(See Page 21)

## BULLETIN OF THE CARNEGIE INSTITUTE

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VOLUME 1      NUMBER 10  
MARCH 1928

Slayer of the Winter, art thou here again?  
—WILLIAM MORRIS, "March"

•••

HOURS OF ADMISSION—ALWAYS FREE  
Daily from 10 A.M. to 10 P.M.  
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### FREE ORGAN RECITALS

From October to June. Every Saturday evening  
at 8:15 o'clock, and every Sunday afternoon at  
4:00 o'clock.

—CHARLES HEINROTH, *Organist*

•••

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone therefore who, by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

"The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them."

—ANDREW CARNEGIE

### THESE DELIGHTED CROWDS!

DEAR BULLETIN:

The writer has attended several of the lectures this winter at Lecture Hall, Carnegie Institute, and wishes hereby to congratulate you upon the good work that is being done through these lectures. They are certainly very interesting, especially from an educational viewpoint. It is unfortunate, however, that the Lecture Hall is not twice its present size so as to accommodate the many more people who would surely take advantage of this valuable agency of education.

—J. H. McCORMICK

DEAR BULLETIN:

From its first inception, I have been a regular patron of the Carnegie Free Lecture Course which meets in the Lecture Hall on Sunday afternoons. During that time, I have noted the remarkable increase in interest and in attendance that has accompanied the growth of the course as a result of the splendid educational opportunities presented. During the past few months, however, there has been an overwhelming increase in the number of patrons that flock to the Lecture Hall each Sunday, with the result that hundreds of interested citizens are turned away, due to the lack of adequate seating facilities. If this continues, it will result in a falling off of a cultural interest that should be fostered rather than discouraged.

Since the course is offered free of charge for the benefit of all citizens, it would seem to be in keeping with the spirit in which the Carnegie Institute was founded to provide a hall for these lectures adequate to the occasion.

—PAUL A. FRITZSCHE

DEAR BULLETIN:

As a patron of the Sunday afternoon lectures of your Institute I have noticed that many are disappointed every Sunday on account of inadequate room. It is very deplorable that such wonderfully enlightening discourses should be limited to so few when they could and would be patronized by many.

—ADDISON G. MACKEY

The Bulletin is glad to have these constructive suggestions. If dreams ever come true—and they do—there should be another auditorium in the Carnegie Institute building one of these days, in size between that of the present Lecture Hall and the Music Hall, and seating about 1200. There is space for it when the funds are in hand.

DEAR BULLETIN:

I wish to compliment you on the general set-up of the Bulletin and it is a great credit to the Institute in presenting Pittsburgh with a compilation which is so constructive and interesting.

—BERT FLOERSHEIM

(Continued on Page 30)

## A VISIT TO GOTLAND

By HUGO KAHL, *Curator of Entomology*



ACCOMPANIED by Mrs. Kahl, I returned to my native home in Sweden last summer after an absence of thirty-five years. Besides visiting various relatives and friends, I had several important missions

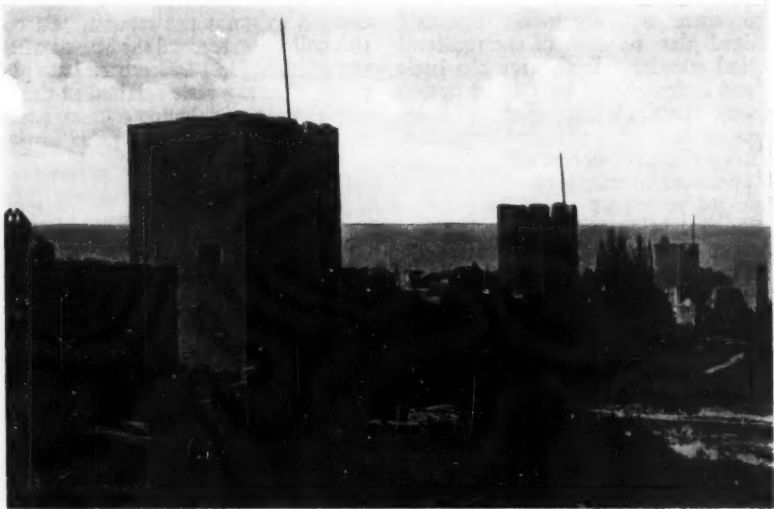
in connection with my work at the Institute. One was to visit the Academy of Science in Leningrad as well as various museums in Finland and Sweden. Another was to gather such entomological and botanical material as would be valuable in our collection at Pittsburgh.

On my arrival at Stockholm, I called on Mr. Leland Harrison, American Minister to Sweden, and received from

him some excellent advice concerning my intended journey to Leningrad. On June 22, I made application to the Soviet Legation in Stockholm for permission to enter the United Soviet States of Russia, but as the application had to be sent to Moscow the authority did not reach me until July 29, and since our return ship "Gripsholm" was leaving Gothenburg for New York on August 27 we had no time to spare.

During the long, tedious waiting for permission to go to Leningrad, I spent most of the time in my old home province, which is the Island of Gotland, or the "Pearl of the Baltic," as it is called. Gotland consists of much limestone formation of the Upper Silurian and is unusually rich in invertebrate fossils, while among the living fauna and flora are many birds and plants, with numerous species of orchids.

The capital of Gotland, the old



OLD WALL AND TOWERS OF VISBY



NATIONAL MUSEUM, HELSINGFORS, FINLAND

Hanseatic city of Visby, was once the most important and powerful stronghold in the Hanseatic League. Today it is the Mecca of tourists who are drawn there by such impressive features as the old wall with its many towers, which encircles the town, and by the ruins of stately old medieval cathedrals, which have given Visby the name of "Rome of the North." All over Gotland the old medieval churches, famed for their architectural beauty and historical carvings, still stand, while here and there a marvelously beautiful stained glass window of the medieval period remains. Each year the little island is frequented by men of note—among them archaeologists, philologists, naturalists, artists, and historians.

In various parts of Sweden open-air museums are arranged to give a realistic conception of the ancient or dying culture and customs of the country. The late Dr. Hazelius was the first one to conceive the idea of erecting such institutions and through his energy the famous Skansen Museum in Stockholm was built. Skansen so strongly attracted the late Mr. Gladstone that he expressed his desire to have such a

museum in England. The Island of Gotland has its outdoor museum, the Bunge, beautiful in its situation and plan. At Skansen one sees the homes of the Lapps, old farmhouses, windmills, and churches of medieval times, all decorated and furnished as they were then and all attended by men and women from the various provinces in the national dress of the period. All these mu-

seums are supervised by men of the highest learning. The Scandinavian people are keenly interested in public instruction and they see to it that only people of the finest culture shall have charge of educational matters.

On July 29, I left Gotland for Leningrad. My chief object there was to get permission from the Russian Academy of Science to have the Avinoff collection of butterflies studied in the Carnegie Museum. The President of the Academy called a conference and it was decided to grant the request. Part of this collection reached the Museum here the middle of last December. I am glad to say that my visit resulted in the establishment of valuable exchange relations between these two great institu-



ST. NIKOLAUS CATHEDRAL, VISBY

tions. On my return trip to Sweden I inspected the beautiful collections in Helsingfors, Finland. It was indeed a great pleasure to see such collections as those of the late Count Mannerheim and of Dr. Reuter, well preserved in fine cabinets. Returning to Stockholm I spent most of my time in the new building of Natural History there. This structure, just completed at the outbreak of the Great War, was the finest museum seen during my tour, its famous systematic collections being kept in remarkably dustproof drawers, with the cabinets placed along the walls in its many spacious rooms. Each scientific worker has his own special room for study and the arrangement of specimens, and one large room in each department is at the disposal of research workers from other institutions. The building is situated outside of Stockholm in a picturesque region, surrounded by forests and lakes.

I took with me from our own Museum numerous African beetles to compare with the types in Stockholm, and on my return from Leningrad Dr. Aurivillius, the Swedish scientist, had generously identified them for me. While on the Island of Gotland I collected more than three thousand insect specimens and about two hundred plant specimens to bring back with me for our Carnegie Museum. After visiting Upsala University and Hammarby, the home of the renowned Carl von Linné, I left for Gothenburg where the "Gripsholm" was at anchor. It was with real feeling that I observed the cleanliness of the Swedish and Finnish cities with their immaculate streets where there was not a piece of paper even so large as a finger nail to mar them. The Carnegie Museum is known everywhere and it was with great satisfaction and pride that I received many tributes to our distinguished Director Emeritus, Dr. William J. Holland.

## PRIZE ESSAY CONTEST

THE seventh annual Prize Essay Contest for the pupils of the Eighth Grades of the Pittsburgh Public and Parochial Schools, under the auspices of the Museum and Fine Arts Departments, closed on March 10.

Each contestant was asked to describe his favorite object in the Museum and his favorite picture in the Galleries. The awards will be made public on the afternoon of March 31 in Music Hall. More than a hundred money prizes will be given.

Those friends of the Institute who compose the jury are: Mrs. Taylor Alderdice, Mrs. J. Hartley Anderson, Miss Mary Anderson, Arthur W. Bell, James C. Boudreau, Miss Ella Ruth Boyce, Mrs. J. D. Callery, Miss Elizabeth B. Demarest, Miss H. Marie Dermitt, C. H. Fitzhugh, Miss Mary Elizabeth Foster, Dr. George W. Gerwig, David Glick, Dr. Luba Goldsmith, Miss Elizabeth Heffernan, C. Tefft Hewitt, John A. Hollinger, Mrs. John R. Jackson, Miss Roberta Tener Johns, Dr. Roswell H. Johnson, Miss Frances Kelly, Elmer Kenyon, J. Fred Lissfelt, Mrs. Roy A. Hunt, Miss Mary Jane Marshall, Mrs. Anna Marshall McCracken, Miss Alice McGirr, Miss Luella P. Meloy, Mrs. William S. Moorhead, Miss Dorothy Paulin, Edwin Z. Smith, Mrs. Charles H. Spencer, Miss Helen St. Peter, Dr. William Porkess, Mrs. Isaac Thomas, and Mother Ursula.

The names of the prize winners will be published in the April Bulletin.

## DANGEROUS IDLENESS

Sheer idleness is perhaps the most trying as well as the most irksome condition to which our nature is subject.

Idleness represents that state of the garnished house into which, being devoid of any tenant, all demons may enter and take up their abode and make the state of man worse than any who may live under separate mastery.

THE EARL OF CARLISLE in 1851

## THE HAWTHORNE EXHIBITION



CHARLES W. HAWTHORNE

which was shown in the last International, and which at the conclusion of the exhibition on April 15 will be added to the permanent collection of the Institute as a recent purchase through the Patrons Art Fund.

In all there are about twenty-five pictures shown, including portraits and character studies of many seafaring men, their wives and families, who live in Provincetown on Cape Cod, where Mr. Hawthorne paints and studies each summer.

Mr. Hawthorne is well-known in Pittsburgh, having exhibited in the Internationals since 1904. He received an Honorable Mention in the Thirteenth International. His painting, "The Captain, the Cook, and the First Mate," which was awarded Third Prize in the Twenty-fourth International in 1925, is once more on exhibition. He has also served on the Juries of Award for the Seventeenth, Nineteenth, and Twentieth Internationals.

He has been awarded practically all the important prizes offered in this country, including the Temple Gold Medal at the National Academy of Design in 1915; the Silver Medal at the Panama Exposition in San Francisco, the same year; the Carnegie Prize, National Academy of Design, in 1924; and the Gold Medal at the Sesquicentennial Exhibition in 1926. He was born in Maine in 1872, and studied at the Art Students' League, the

National Academy of Design in New York, and under William M. Chase. He is represented in many famous American galleries, including the Metropolitan Museum, the Corcoran Gallery in Washington, Worcester Museum, Detroit Institute of Art, City Art Museum of St. Louis, the Art Institute of Chicago, and others.

Portrait of a Portuguese



PORTRAIT OF A PORTUGUESE  
By CHARLES W. HAWTHORNE

### PHOTOGRAPHIC ART

The fifteenth annual Pittsburgh Salon of Photographic Art, under the auspices of the Photographic Section of the Academy of Science and Art, will be held in the Institute galleries from March 17 to April 15.

All pictorial workers have been asked to contribute and it is expected that there will be a most interesting display. The aim is to exhibit only that class of photographic art in which there is distinct evidence of personal artistic feeling and execution.



## THE OTTO H. KAHN DRAMA PRIZES

**A**N annual grant of \$1,000 to be used for prizes for students of the Department of Drama of the Carnegie Institute of Technology has been established by Otto H. Kahn, New York banker, patron of arts, and member of the Trustees Committee of the Carnegie Institute of Technology.

The fund will be divided each year into three prizes, as follows: a first prize of \$500, to be known as the Otto H. Kahn Prize of the First Class; and two prizes of \$250 each, to be known as the Otto H. Kahn Prizes of the Second Class. It is understood that two of the prizes will usually be given for acting and the third for playwriting. At the discretion of the committee, however, it is announced one of the prizes may be given for production, either direction or stage design. The fund is available immediately, and the first awards of the prizes will be made at the commencement in June.

In response to an urgent request, Mr. Kahn has written the following article for the Bulletin.

At an Institute of Technology aiming to serve the needs of a busy industrial community, is it quite right and proper and profitable that students should be encouraged to devote time and energy and enthusiasm to the art of the theatre?

The question is asked or implied in

the attitude of two types of critics of the theatre. First, there are those who question the value of drama as a subject for study or serious concern of any kind. Secondly, there are the pessimists who tell us that the spoken drama is doomed to be eliminated by the competition of the movie house and the radio.

If I believed that the pessimists were right, I should urge that their contention was the best possible argument for encouraging students at the Carnegie Institute and elsewhere to press on with their work until they had very effectively revived the drama.

But I am far from believing that the pessimists are right.

On the contrary, I believe that the spoken drama, although assailed from many sides, is still a vital force

among us—indeed, a growing force—and that neither the movie house nor the radio will ever take its place.

As to the "fundamental" objectors, there is such a profusion of arguments to confound their point of view that I cannot do more than give a very incomplete reply in the space of an article necessarily confined to a few hundred words.

The spoken drama is deep-rooted in the instincts and emotions of the people. Its appeal is direct and universal. Its influence is wide as well as deep and abiding. It is a many-sided form of art. Speech, literature, danc-



OTTO H. KAHN

ing, music, design, decoration, painting, architecture, and various mechanical sciences are all employed in it. The human faculties and graces, the expression of human character, are developed by it. For its enjoyment people of the most diversified strata of society are united in common understanding, common feelings, common reactions. It is a powerful force for social good as well as for educational advancement.

In an admirable report prepared by a Committee set up by the British Ministry of Education to consider this and other matters in relation to the problems of adult education, this testimony occurs:

One of the problems is to provide some form of expression, something that shall be more than mere amusement, that will make people realize life in its manifold forms, recreating and educating at the same time so that they shall develop along intellectual and spiritual lines, as well as the necessary physical ones. This is undoubtedly to be found in some form of art, and it has recently been borne in upon educationalists and social workers that dramatic art is the form which makes the most popular appeal. . . .

As an instrument of education, drama, always supposing that education means a knowledge of leading a life best calculated to help the community, stands almost without rival. . . . It is one of the biggest truly democratic forces at work today. . . .

Nothing is more capable of widening the sympathies and of humanizing the character. That this result is not appreciated at its full worth is due to the fact that our national system of education is too narrowly intellectual and material, and does not sufficiently aim at the elevation, training and discipline of that supremely important sphere—the emotions. It was for its influence in training the emotions that the drama was consciously valued by the ancient Greeks and unconsciously by the mediæval Church.

May I also quote the following resolution recently adopted by the Church and Drama Association, an organization initiated and supported by religious leaders of the Protestant, Roman Catholic, and Jewish churches in this country:

We recognize the power of drama to influence human ideals and conduct. We believe it to be not only our obligation but our privilege to work

for a wider appreciation and support of dramatic art as a creative force. We seek its employment for educational ends and the pursuit of social and spiritual culture.

I am in full accord with these views. They give ample warrant for the work done at the Carnegie Institute of Technology in fostering the cultivation of dramatic art.

It seems to me that the future of the spoken drama in this country, outside the largest cities, rests to a great extent upon the work being done and to be done in the Little Theatres, Community Theatres, and in such places as the Carnegie Institute of Technology and those of our Universities where the drama is cultivated.

The value of such work lies not only in giving opportunities for acting, but also in training leaders imbued with the true value and high purpose of the drama. It is to such leaders that we may confidently look for the confusion of the pessimists and the healthy development of the dramatic arts throughout the country.

The Carnegie Institute of Technology has been both a pioneer and a model in the teaching of dramatic art in everything that appertains to a theatrical production. I consider it a privilege to mark my sympathy with, and appreciation of, its efforts by contributing what little the annual prizes which I have offered may be worth as tokens of encouragement and recognition.

—OTTO H. KAHN

Rich men who make appropriate endowments have the satisfaction of providing wings for human beings with ideas.

Education is the knowledge of things applied to the problems of life.

The perfect historian is he in whose work the character and spirit of the age is exhibited in miniature. He relates no facts, he attributes no expression to his characters, which is not authenticated by sufficient testimony. Men will not merely be described, but will be made intimately known to us.

—MACAULAY



## THE STEPHEN C. FOSTER MEMORIAL

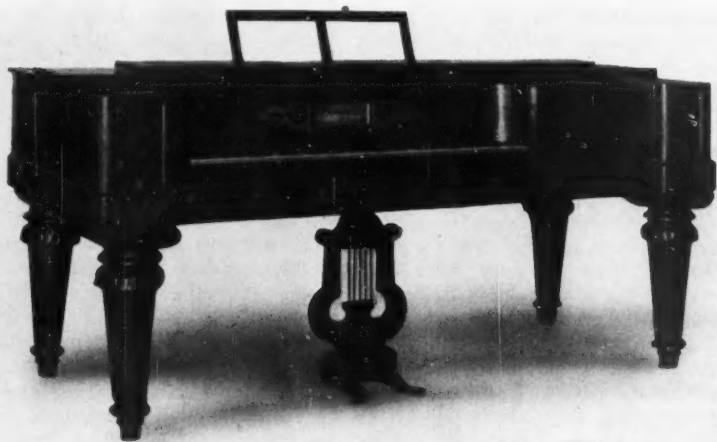
THE people of Pittsburgh are not negligent of the precious fame of Stephen Collins Foster. Under the auspices of the Tuesday Musical Club, a great meeting was held in Carnegie Music Hall recently, at which some of Foster's songs were sung and an announcement made of a civic purpose to build a suitable memorial to the distinguished composer.

The following address by Samuel Harden Church aimed to bring Foster out of the mist of musical tradition and give him his right setting as a man of genius belonging to one of the most notable families of Pittsburgh.

The fourth of July, 1826, was a day that was notable for several reasons in the history of our country. The Declaration of Independence was then fifty years old. On that day two men who had reached the illustrious office of President of the United States, and had signed the Declaration—John Adams and Thomas Jefferson—passed to their

eternal rest. And on that day there was born in Pittsburgh Stephen Collins Foster, a man whose melodious songs were destined to enchant the heart of the world.

Foster was no waif who was thrust upon the world through an irresponsible parentage, but he came of a family that was remarkable for its supremacy in the business and social life of this community. On his father's side his people were Scotch-Irish, and on his mother's side they were English. His father was the business partner of Ebenezer Denny, dealing in general merchandising, and making extensive shipments by boat up and down the rivers, and by pack horses and wagons from the eastern seaboard across the mountains. Their home was in the outlying district, and there was a suggestion that their little settlement should be called Fosterville, but the fame of Captain James Lawrence, with his dying command, "Don't give up



STEPHEN C. FOSTER'S PIANO  
GIVEN TO THE INSTITUTE BY HENRY BUTTERFIELD

the ship," inspired the father to choose the name of Lawrenceville, by which that locality is still known. Stephen's brother, William B. Foster Jr., was associated with John Edgar Thomson in building the Pennsylvania Railroad, and when Mr. Thomson was elected President of that Company Mr. Foster was chosen Vice President, holding that position at the time of his death in 1860.

When Stephen was a boy, negro minstrelsy was one of the principal forms of theatrical entertainment, and he frequently joined his playmates in organizing juvenile minstrel shows in which he sang negro songs, and from the small fees charged for admission his share enabled him to attend the old Pittsburgh theatre where he witnessed the Shakespearean performances given by Junius Brutus Booth, Edwin Forrest, and the other great tragedians of that day.

When he was seven years old his mother took him into the Mellor Music Store, which is still a flourishing institution on Wood Street, and while she was making a purchase, the little boy amused himself by trying to play a flageolet, soon afterward becoming proficient with the flute. When thirteen years old he was sent to the Athens school, in Bradford county, making the journey of over three hundred miles in a two-horse sleigh, driven over the snowy roads by his brother William. While there he produced his first musical composition, a waltz for four flutes, which was played at the commencement. After a year at Athens, he entered Jefferson College at Canonsburg, where he studied French and German and dabbled in painting some pictures, a few of which have been preserved.

At sixteen he produced his first published song, "Open Thy Lattice, Love," and from that time on beautiful melodies flowed out from his prolific soul until he had produced 164 of them. At twenty he went to Cincinnati as a book-keeper for one of his brothers, and

remained there for several years, writing songs all the time. Returning to Pittsburgh in 1848, he gave serious attention to the study of music and the making of songs. By this time he had given us some of his most famous pieces—"Way Down Upon the Swanee River," "Old Dog Tray," "Old Black Joe," "Old Folks at Home," "Come Where My Love Lies Dreaming," and "My Old Kentucky Home," this last one having come into his mind after a visit to an uncle in Kentucky. In 1850 he was married to Jane Denny McDowell of this city, and in order to sell his compositions he moved with his wife to New York, but soon becoming homesick, the young couple returned to Pittsburgh. Here a daughter was born to them. He then took a trip down the river as far as New Orleans, and returned in time to be present, on December 10, 1852, and in all probability was present, when, largely by his brother's engineering skill, the Pennsylvania Railroad was opened for through service from Philadelphia to Pittsburgh. Andrew Carnegie states that he was present on that occasion as a messenger boy, afterward to rise to the rank of superintendent, and it is not improbable that two other noted Pittsburgh railroad men—David McCargo and Robert Pitcairn—were also there. While Foster was in New York in consultation about his music, he died, on January 13, 1864, being 38 years old. His remains were brought to Pittsburgh, and his funeral was held in Trinity Church, his body being buried in Allegheny Cemetery, where it now rests.

He was the first national figure in American music. Other native composers—Ethelbert Nevin, a Pittsburgher, MacDowell, and Parker—were placed among the great architects of music, but those men learned the art of harmony and counterpoint in European schools, while Foster drew his inspiration from simpler models and made his music express the tender sentiments of the heart and the loving pathos of the

home. There is one constant and un-failing test of his genius. Take the greatest singers—I care not who they are—all of them, from Patti to Galli-Curci—when they would move us to applause they sing their arias from the great operas, but when they want the finer tribute of emotion and tears, they choose the moving melodies of Stephen C. Foster.

His piano is on one side of this platform, his portrait is on the other side. The Tuesday Musical Club, in arranging this celebration as the forerunner of a suitable Foster memorial, has engaged in an enterprise which should have the encouragement and support of every citizen.

## ACHIEVEMENTS OF YOUNG MEN

MANY young men lack faith in themselves, and sometimes they become bewildered, and despair leads them into rash errors. Yet there is abundant proof that every youth who possesses a sound heart and a good brain can conquer his part of the world by persistent effort. Here are some of the younger men whose efforts have been fruitful:

Patrick Henry was twenty-seven when he made his speech against the Stamp Act.

Thomas Jefferson was thirty-three when he drafted the Declaration of Independence.

Alexander Hamilton was aide-de-camp of Washington at twenty, and at thirty-two was first Secretary of the Treasury.

Napoleon was twenty-seven when he was appointed to the command of the Army of Italy, and thirty-five when he crowned himself Emperor of the French.

Alexander had conquered the then-known world, and was dead at thirty.

Charlemagne was master of France and Germany at thirty.

Charles James Fox, at twenty-one, was Lord of the Admiralty, and a thorn in the side of George III.

William Pitt became Chancellor of the Exchequer at twenty-three, and Prime Minister at twenty-four.

Charles Dickens was twenty-four when he began "Pickwick Papers," and twenty-five when he wrote "Oliver Twist."

Poe was doing some of his best work at twenty-five.

Stevenson had completed "Treasure Island" at thirty-three.

Benjamin Franklin had written "Poor Richard's Almanac" at twenty-five.

Spinoza was a notable person at twenty-four, and was a great philosopher at thirty-three.

David Hume, at twenty-six, had shocked all Christendom with his highly heretical "Treatise on Human Nature."

Ruskin wrote "Modern Painters" at twenty-four.

William Lecky had completed the exhaustive "History of European Morals" at thirty-one.

Keats, Shelley, and Byron, as every one knows, were dead at twenty-five, thirty, and thirty-six respectively.

Sheridan wrote "The School for Scandal" at twenty-seven.

Shakespeare had completed ten of his greatest plays at thirty-two.

Newton formulated the Law of Gravitation at twenty-four.

McCormick and Westinghouse were twenty-three when they invented the reaper and airbrake.

Michelangelo did his statue of David at twenty-six.

Lindbergh was twenty-five when he flew across the Atlantic Ocean.

The list could be made much longer. It is also interesting to know that an imposing list can be made of men who did not achieve distinction or find their proper work until they had grown much older.

There is no dead line on achievement, but it pays to start young.

## THE MARY CASSATT GROUP

**A**n exhibition of Mary Cassatt's work will be shown at the Institute from March 15 to April 15.

Since Mary Cassatt's death in June, 1926, there have been three important memorial exhibitions of her paintings in this country: one at the Durand-Ruel Galleries in New York, another at the Art Institute of Chicago, and a third at the Pennsylvania Museum, Philadelphia.

Apart from her very notable position among modern painters the particular occasion of the present exhibition at Carnegie Institute is a desire to pay tribute to one who was born in this city and whose family contributed much to its development.

Mary Cassatt was born in Pittsburgh in 1845, and was taken to Paris by her parents when she was six years old. After living there for five years she returned to Philadelphia, where the family then resided, to study art for a time at the Pennsylvania Academy. This was her only formal art training. In 1868 she returned to Europe to study in the various galleries. Of her decision to prepare for her career in this way she afterwards said: "I believed that painting could not be taught and that one had no need of following the directions of a master. The lessons of great pictures in the museums should be sufficient." This quotation is some indication of the independence which characterized the mental and artistic expression of one of the greatest of women painters.

She went first to Parma where for many months she studied the paintings of Correggio. Then, before going to Antwerp and to Rome, she made her way to Spain to sit at the feet of Velasquez. In 1874 she settled permanently in Paris.

The year 1874 is an important one in the history of art, especially French art. It was in that year that thirty of Edouard Manet's friends formed a



YOUNG WOMEN PICKING FRUIT  
By MARY CASSATT

society which took the title of "Société anonyme des artistes, peintres, sculpteurs, et graveurs." They held an exhibition at Nadar's on the Boulevard des Capucines. In it Claude Monet showed five canvases, one of which was entitled "Impression: Soleil Levant." This painting expressed by its title and technique the term which appeared to characterize best the painters belonging to this group—the Impressionists. The name was first used in a deprecatory manner by the opponents of the school, but it was soon taken up generally, and as Manet's friends were at a loss to find a better one, they also adopted it.

Degas, with whom the name of Mary Cassatt is most closely associated, was not one of the Impressionists, though he was in harmony with them in certain essentials. He objected to their name. He wanted them to call themselves

"Independents" and in this Mary Cassatt was in agreement with him for she was always thinking and working for a broad independence, not bound by tradition, old or new. It was he who in 1877 persuaded her to send no more paintings to the official salons but to exhibit with him and his friends, the Impressionists.

"At last," she said, "I could work with absolute freedom, without concerning myself with the final opinion of a jury. Already I had recognized my true masters. I admired Manet, Courbet, and Degas. I hated conventional art. I commenced to live."

This prepares us to accept the statement of her life-long friend, Mrs. Henry O. Havemeyer, that Miss Cassatt was not a pupil of Degas, as was generally supposed, nor did she belong to the Impressionists; she seemed at all times and at all costs determined to use in her own way what she could learn from her old and new masters without surrendering one iota of her individuality.

Most of the Impressionists painted landscapes; Mary Cassatt painted figures and these were, to a large degree, confined to the study of childhood and motherhood. Her subjects have vitality, wholesomeness, serenity, and a beauty which is not dependent on sweetness or sentimentality, but upon healthfulness.

Although as a painter Miss Cassatt became widely known quite early in her career, her work on copper even now is known to a comparatively restricted few. Seldom have her prints been shown publicly in this country. Her etched work, consisting largely of dry points, added to aquatints in black and white, and color, attains a success as solid and completely satisfying as her other mediums—oil and pastel.

Conservative estimate places Mary Cassatt in the front rank of those who have depicted the mother and child. Indeed it is maintained that in this, her special sphere, she has never been surpassed.

## GIFT OF OLD MASTERS



HERBERT DUPUY

PENCIL SKETCH BY JOHN SINGER SARGENT

IN addition to the very interesting and valuable collection of objects of art given by Mr. and Mrs. Herbert DuPuy to the Carnegie Institute, and described in the December Bulletin, Mr. DuPuy has now made another gift of two paintings. One of them, entitled "Rent Day," is by a painter of the Flemish School; and the other, "Christ in Landscape," is by a painter of the Venetian School of the fourteenth century.

The pictures are now hanging in the permanent collection of the Department of Fine Arts and form a very worthy addition to the Institute's small but gradually growing group of Old Masters. The Institute, with its limited funds, is not in a position to purchase Old Masters, but gifts such as those made by Mr. and Mrs. DuPuy and by Mrs. J. Willis Dalzell form an important foundation on which others may continue to build.

## HOW LINDBERGH WROTE "WE"

*(The following article was written by Harry F. Guggenheim, president of the Daniel Guggenheim Fund for the Promotion of Aeronautics, for an issue of "New York," "a four-page journal of ideas for the general reader," edited by Harold de Wolf Fuller. Colonel Lindbergh, who toured the United States under the auspices of the Guggenheim Fund to increase popular interest in aviation, wrote "We" at Mr. Guggenheim's home)*

WHEN Lindbergh, after closing himself for as much as eighteen hours a day for several weeks, completed his manuscript of "We" and handed it over to his publishers, G. P. Putnam's Sons, they were startled. Never in its history had this old publishing house been through a similar experience: A highly creditable book ready for publication was delivered to them, written by one who had no previous experience in writing. The manuscript hardly needed editing.

Circumstances attending the preparation of "We" give an indication of Lindbergh's greatness. During the time between his arrival in Paris and return to New York, another book had been prepared from notes dictated by him and from incidents of his life and historic feat. If this book could be released upon his arrival in New York, when world worship of him would be at its height, Lindbergh was told that probably a million copies would be sold, but that if the book was delayed, perhaps only one hundred thousand copies would be sold. The book in question

was unacceptable to Lindbergh. He refused to release it under any circumstances.

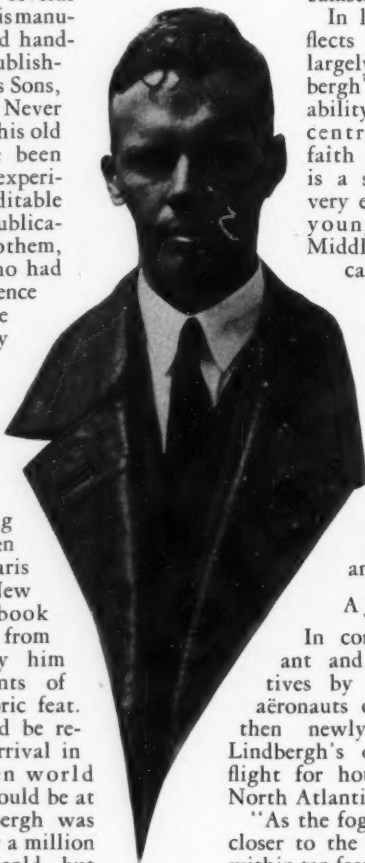
In large measure "We" reflects those qualities that so largely contributed to Lindbergh's success—great natural ability, supreme power of concentration, and unswerving faith in his ideal. The book is a simple, straightforward, very entertaining history of a young American from the Middle West who had dedicated his life to American aviation and who at the age of twenty-five placed his country first in the eyes of the world. Simplicity—notably the account of the supreme moments in a deed that will ring through the ages—is mainly responsible for the charm of the story, its strength, its power to stir deeply and quietly uplift.

### A JOURNAL OF SIMPLICITY

In contrast to the flamboyant and highly colored narratives by the eighteenth-century aeronauts of historic flights in the then newly invented balloon is Lindbergh's description of his lone flight for hour upon hour over the North Atlantic:

"As the fog cleared I dropped down closer to the water, sometimes flying within ten feet of the waves and seldom higher than two hundred."

Simple passages like this give a true and vivid picture of Lindbergh alone





over the Atlantic that rhetorical flights would surely have destroyed. Just as Lindbergh the aviator has set a new and glorious standard for the hero worship of modern youth, so also should Lindbergh the author prove a grand example for achievement accurately and modestly portrayed.

#### PICTURE OF POSTWAR AVIATION

"We" is an important historical document. Not only is it an accurate account of the first non-stop flight from New York to Paris, but, in the sections on Lindbergh's early flying, it furnishes a picture of immediate postwar aviation in the United States that will be an invaluable record for the history of aeronautical development from its beginning.

Lindbergh with meticulous care, from his first flying days, kept a running log of his flights. This log book made possible the precise story of his early training, his "barnstorming" career, and his escapes from derelict planes by jumps with the parachute. The story should be an education in flying for the non-aviator that would be difficult to acquire from other sources. Lindbergh's sense of humor, his love of a harmless practical joke, has enlivened the book with merry incidents. "We" is an entertaining volume.

The foreword by Ambassador Herrick, lover of France and America's great exponent of human diplomacy, is a fine tribute to Lindbergh—symbol of closer international contacts and better understandings to be realized through the coming era of aviation.

The final part of the book is contributed by Fitzhugh Green to record the last chapters of Lindbergh's amazing experience. His own story ends, as it properly should end, when the wheels of the "Spirit of St. Louis" touch the ground at Le Bourget. But Lindbergh has become a public character, and the people demand a record of those never-to-be-forgotten demonstrations, the like of which were never before given a

public idol. Fitzhugh Green with tact and dignity has pictured some of the stirring scenes that Lindbergh with proper reserve and modesty refused to recount.

#### THE MAKING OF WILLS

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

*I do hereby give and bequeath to the  
CARNEGIE INSTITUTE in the  
City of Pittsburgh, Pennsylvania*

---

And bequests to the Carnegie Institute of Technology should be phrased like this:

*I do hereby give and bequeath to the  
CARNEGIE INSTITUTE OF  
TECHNOLOGY OF PITTS-  
BURGH, PENNSYLVANIA*

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#### IN PRAISE OF FREEDOM

The best thing we can do for the community is not to fetter it with laws, but to straighten our own lives with tolerance and honor. A gentleman will have no morals but his own. The time must come (for the world does move) when men will understand that the highest function of government is not to legislate but to educate, to make not laws but schools. The greatest statesman, like the subtlest teacher, will guide and suggest through information rather than invite pugnacity with prohibition and commands. We need not so despair of our race as to believe that government will be in the hands of politicians forever. Day by day the level of intelligence rises; generation after generation the ennobling heritage of culture grows, and finds transmission to a larger minority of mankind; soon men will not tolerate the charlatans whom we have suffered so patiently and so long.—WILL DURANT—"Harpers"

The man who sets out to read everything will know nothing worth knowing, because his task will have cut him off from life itself.

—ARNOLD BENNETT

## TALKS ABOUT BOOKS

By ELVA L. BASCOM, *Special Assistant, Carnegie Library*

"JOSEPH CONRAD, LIFE AND LETTERS," by G. Jean-Aubry.—

The fine quality of the memoir which prefaces this selection of several hundred letters leads to the wish that the author had extended it, treat-

ing Conrad's later period as fully as he has the early years. But the letters are fascinating, not only for their record of friendships with men who loom large in the literary world but because they reflect his moods as his works grew under his brooding genius and show how inevitably he wrote himself into his books.

"SHELLEY, HIS LIFE AND WORK," by Walter Edwin Peck.—Another two-volume work, the product of the immense labor of a sympathetic American writer who has made a conscientious study of source material. Less brilliant than Miss Lowell's "Keats," it is perhaps more rational and is likely to be accepted as the definitive biography of the poet. The London Quarterly Review states that "All future study of Shelley must begin with this book."

"THE HARVEST OF A QUIET EYE," by Odell Shepard.—Mr. Shepard deserts his city office to spend two weeks in tramping along Connecticut's roads and streams, and draws on his experiences and reflections for this delightful "book of digressions." "In Praise of Little Towns" will have wistful reading from those in whose memories is enshrined a little town. "Nothing in Shakespeare's London life became him like the leaving of it. . . . Quite naturally and simply, his day's work ended and his wages taken, he went home to his little town."

"THE BRIDGE OF SAN LUIS REY," by Thornton Wilder.—The careful style and beautiful restraint of this story recommend it especially to readers who have a fastidious taste in fiction. Two centuries ago, in Lima, Peru, an osier bridge breaks and precipitates five people to their deaths. Following "Father Juniper" in his quest for the meaning life had had for these people, seemingly united only in their deaths, we look into many hearts and share in many conflicting emotions. Mr. Wilder proves himself, as in "The Cabala" (1926), a profound yet sympathetic student of life, and a believer in its value and ultimate beauty. "A new talent, and a very distinguished one, has appeared in American letters"—Saturday Review of Literature.

"CLAIRE AMBLER," by Booth Tarkington.—Mr. Tarkington's new heroine demonstrates to his amused readers that intellect is quite unnecessary in the high social circles in which she moved; that the curious, clipped English of the gilded youth of the day is adequate to express the little they need to put into words; and that the boredom that faces even the wealthy girl who is still unmarried at twenty-five warrants any compromise she can bring herself to make. But Claire did not lack courage, as she proved on the momentous occasion when she discovered that she possessed a heart.

"COMING THE ROSE," by Eric Shephard.—A diverting little tale involving a learned Cambridge professor who knows how to be happy, his charming daughter who is happy without being learned, and a young American who is wise for his years—recognizing at first sight where his happiness lies and instantly changing his destination in pursuit of it. Provence provides an appropriate setting.



BEHOLD the portrait of the Gardener! Behold also this beautiful reproduction of a corner of his now famous Garden of Gold!

How did we get it? Well, Charles J. Taylor did it. Mr. Taylor is head of the department of Painting and Decoration at Carnegie Tech, and his flower pictures have won renown for their beauty. He strolled into the Garden of Gold one morning, and was invited to make a painting of the Gardener in his Garden. Would he? He bubbled over with enthusiasm and delight. Yes, he would. An honorarium was mentioned. "No, no, no! Nothing but the joy of contributing to a noble cause!" And he would like to make other pictures later that would show the Garden

of Gold in its moods throughout the year. And that Garden is going to have some moods! Now is there in all gardening a finer man than Mr. Taylor?



CHARLES J. TAYLOR

AND now that we have the Gardener's portrait, as we originally conceived him, in his blue smock and wooden shoon, so happily pictured by Mr. Taylor, the Bulletin invites all of its readers to enter into a friendly contest for supplying him with a name. If the Garden of Gold were yours, what would you call this Gardener? A prize subscription to the Bulletin will be given to that reader whose suggestion of a name is chosen by the Bulletin from all the other names proposed. Let us have a thousand answers.



O. T. GECKELER

Do you remember that Professor O. T. Geckeler, of Carnegie Tech, handed the Gardener a one hundred dollar bill last month, and how the Gardener was afraid to go home with so much real money? Well, Mr. Geckeler came again—yes, since then—and again handed out real money—this time three crisp one hundred dollar bills, making \$400 from him in the space of thirty days. In twenty years that sum at compound interest will grow to be \$1,072, the Corporation, giving two dollars for every one which we produce, will add \$2,144, and Mr. Geckeler's gift will be worth \$3,216.

But who comes yonder? Surely that face is familiar. Yes, it is Herbert

DuPuy coming again and again with his substantial aid to these benevolent enterprises. Mr. DuPuy said that he was moved by reading in the Bulletin of the provision made by Mr. Alexander J. Wurts for a Christmas dinner to students who could not return to their homes over the holidays, and he came into the Garden of Gold to ask what he could do toward the welfare of the boys and girls who are to guide this nation in the future. Thus doth one benefaction tread upon another's heels. He was advised to give his donation to the Endowment Fund, as that would be the best way to provide for all needs, and right then and there he handed the Gardener his check for \$5,000. In twenty years that sum will grow to \$13,400, the Corporation will add \$26,800, and the total value will be \$40,200.



JOHN L. PORTER

BUT here is another familiar face. How these generous people do love to come back! For now came John L. Porter, already, with Mrs. Porter, a giver of \$5,000, which will one day be worth \$40,200, and gave the delighted Gardener \$600, the fruits of Mr. Porter's own invention of Carnegie Dollar Day, which means that every graduate and every student had been requested to contribute one dollar on Mr. Carnegie's birthday toward the endowment fund. There are some 15,000 present and former students, and it takes a long time to spread an enthusiasm among so many so that they will get the habit of giving. But a response from 600 was a fine beginning, and as the years go on these dollar gifts are sure to augment themselves until the whole student body will joyously take part. Then—how the fund will grow! Well, this \$600 will become \$1,608, and the Corporation

will add \$3,216, making the first Dollar Day worth \$4,824.

That makes four planters who have come twice to the Garden of Gold with rich offerings—Mrs. Frew, Mr. Geckeler, Mr. DuPuy, and Mr. Porter.



MISS JANE FALES

CURFEW was now tolling the knell of parting day when the Gardener's ear was smote by the cheery laugh of a group of winsome maidens led by Professor Jane Fales, who presented him with golden seeds contributed by herself and the girls in the Department of Costume Economics, amounting to exactly \$100. The Gardener doffed his pointed hat, and despite his blue smock and wooden shoon, raised their fair hands to his lips, as he had heard it said was done in days of old. Then the girls danced merrily around him, he joining gleefully in their sport, and when they tripped homeward singing a roundelay, the Gardener closed his gate and trudged with slower step to his vine-clad cot, and when he had supped, carried their gift to Mr. Mellon, in whose keep it will grow into golden fruit in twenty years at compound interest amounting to \$268; the Corporation will add \$536, making in all \$804.

What seed for the Garden of Gold will the April Bulletin have to record? Let us abide and see. We have great faith.

#### BON JOUR, MR. HARPER!

Frank C. Harper, who runs that genial column of comment on life and thought every day in the Pittsburgh Press, has made himself an indispensable institution in this city. Everybody reads him, and the Bulletin appreciates his frequent and kindly attentions to the Carnegie Institute.

## RUDOLPH SPRECKELS

INSPIRED by the glowing description of his sister-in-law, Mrs. Alma de Bretterville Spreckels, who came to Pittsburgh last May to see the Carnegie Institute, Mr. Rudolph Spreckels, of San Francisco, recently made a special trip to Pittsburgh for the same purpose, and was equally pleased with his inspection of the various departments. A substantial portion of the Spreckels fortune is being used for the promotion of art and education in the United States.

If President Wilson had not so heartily disliked Senator Lodge and if Senator Lodge had not so heartily hated President Wilson, the situation in the world today would be very different from that which confronts us.

—NICHOLAS MURRAY BUTLER

## STUDENT RELIGIONS

"If there were only one church in the world," President Dwight of Yale used to say, "I should feel that I had a call from God to go out and start another one."

A recent compilation shows that there are thirty-seven religions registered by the students at the Carnegie Institute of Technology, comprising Presbyterian, Methodist, Disciples, Catholic, Lutheran, Hebrew, Episcopal, United Presbyterian, Baptist, Society of Friends, Confucian, New Thought, Latter Day Saints, Armenian, Gregorian, Swedish, Zion, Non-Conformist, Swedenborgian, Unitarian, Universalist, Church of God, Church of Christ, Russian Catholic, Greek Orthodox, and Siberian Orthodox. Quite a number have registered simply as Protestants.

#### THE PERIPATETIC INTERNATIONAL

Word has just come from Brooklyn that the attendance upon the Carnegie Institute's International Exhibition of Paintings there from January 9 to February 26 was 106,496. The number of visitors during its showing in Pittsburgh was 124,344. The pictures are now on view in the Palace of the Legion of Honor at San Francisco.

## MEMBERSHIPS FOR OUR FRIENDS

THE Board of Trustees of the Carnegie Institute has just adopted a plan of memberships which may now be subscribed for without limit by our benevolent friends. In nearly all of the similar institutions in other cities these memberships are one of the chief sources of support and maintenance, and in those cities the subscribing members are given certain privileges, such as free admission on days when an admission fee is charged. In the Carnegie Institute, however, there are no days when a charge is exacted for admission to its exhibition halls, and this fact has until now deterred the Board from formulating a membership

plan. But one good friend recently recommended the adoption of this scheme, "because," he said, "it will enable the subscribers to have the pleasure of giving definite amounts under a definite plan graded to the capacity to pay." And he added that he would be glad to be one of the first to avail himself of this privilege. Hence the following resolution and table of memberships:

RESOLVED, That in order to promote the growth of its financial resources the Board hereby authorizes the inauguration of a series of endowment and gift memberships as follows:

ENDOWMENT BENEFACTOR .	By gift or devise .	\$1,000,000.
ENDOWMENT PATRON .	By gift or devise .	500,000.
ENDOWMENT FELLOW .	By gift or devise .	100,000.
ENDOWMENT FRIEND .	By gift or devise .	50,000.
ENDOWMENT DONOR .	By gift or devise .	25,000.
ENDOWMENT GIVER .	By gift or devise .	10,000.
SUSTAINING MEMBER .	Annually .	1,000.
CONTRIBUTING FELLOW .	Annually .	250.
FELLOW .	Annually .	100.
MEMBER .	Annually .	10.
NON-RESIDENT MEMBER .	Annually .	5.

When the Board approved this list, with \$1,000,000 at the start, one of the trustees who is noted for his dry humor, said: "That one at the top will be lonesome for a while!" Perhaps it will. No other institution, so far as we know, has a membership above \$500,000. But why should not Pittsburgh lead off in a new example of generosity? The money will be devoted to the endowment fund of either Carnegie Tech or the Carnegie Institute as the giver may desire. If to Tech it will perform wonders. If to the Institute the in-

come will assure broad explorations by the Carnegie Museum or will take care of the annual International, which in that case would perpetually carry the giver's name as Patron. Perhaps it won't be "lonesome" so very long. There is romance and adventure in the chance—and a challenge to sportsmanship. But large or small, the memberships are now open to our friends, and the Bulletin will be delighted to publish the first response—and all others.

Vital race, Americans; with a sublime disregard of the law in themselves, and a strong sense of moral turpitude in others.

—JOHN GALSWORTHY

As a bachelor and hence a neutral, I find myself completely convinced after thirty years of laborious observation and incessant meditation, that the happiest marriages are those which are most conventional.

—H. L. MENCKEN



## PATRONS ART FUND PURCHASES



ANNIE MCGINLEY, BY ROCKWELL KENT

*Patrons Art Fund Purchase from the Twenty-Sixth International*

Two paintings which were exhibited in the Twenty-sixth International were recently acquired for the permanent collection through the Patrons Art Fund. One is the "Vicomtesse Henri de Janzé"—truly a lovely lady, by the late Ambrose McEvoy; the other, "Annie McGinley," is typical of Rockwell Kent. The painting, "The Tower," by Robert Spencer, owned by the Carnegie Institute, was exchanged for "Inland City" by the same artist.

The Patrons Art Fund was established in 1922, and since that time it has made possible the addition of nineteen paintings to the permanent collection of the Institute. The generous friends who subscribed this fund are:

EDWARD H. BINDLEY  
GEORGE W. CRAWFORD

MRS. WILLIAM N. FREW  
*In Memory of WILLIAM N. FREW*  
MARY L. JACKSON  
*In Memory of her brother JOHN BEARD JACKSON*  
The Late GEORGE LAUDER  
The Late WILLIS F. MCCOOK  
ANDREW W. MELLON  
R. B. MELLON  
W. L. MELLON  
F. F. NICOLA  
MRS. JOHN L. PORTER  
MRS. HENRY R. REA  
EMIL WINTER  
MRS. JOSEPH R. WOODWELL *and*  
MRS. JAMES D. HAILMAN  
*In Memory of JOSEPH R. WOODWELL*

They became members through the contribution of \$10,000 to be paid in annual installments of \$1,000 each over

a period of ten years. The late Willis McCook initiated this fund on the condition that the offer be matched by nine others. How this inspiring challenge was answered by a total of fifteen subscriptions, and how the Carnegie Corporation of New York doubled the whole sum, making \$300,000 in all, is now memorable history. The list is of course perpetually open for further memberships.

### TECH'S TRAINING FOR BUSINESS

THE Massachusetts Institute of Technology has made an arrangement with the Boston and Maine Railroad whereby its students shall be employed during the summer months in railroad work, with the double purpose of teaching the students the practical side of railroad operation, and of furnishing the railroad with members for its permanent staff who are efficiently trained through this apprentice plan. It is a good idea and shows the growing recognition of the principle that modern education is designed to enable men and women to do the world's work intelligently.

The Carnegie Institute of Technology has for a long time had this plan in force on a much larger basis, but going at it the other way around. In Pittsburgh the great industries send their employees to Carnegie Tech to take all the instruction that will be needed in their respective callings, particularly in the night courses, which are especially designed to render this invaluable service to the community.

Recently representatives of twenty-four Pittsburgh district firms, each of which employs at least ten students among this year's night student body of more than 3,600 at the Carnegie Institute of Technology, met with officials of the Institute at a dinner and conference at the Carnegie Inn. Dr. Baker presided. The evening's

program was devoted to an informal discussion of problems related to the extension of training and the education of employees by means of evening study, and of problems involved in the adaptation of Carnegie Tech's night courses to the mutual benefit of both employer and employee.

The employing firms and their representatives attending were the following: A. W. Grotefend, Aluminum Company of America; Marshall Williams, American Bridge Company; J. W. Carothers, American Steel and Wire Company; E. C. Emanuel, Armstrong Cork and Insulation Company; D. W. Wait and William E. Quinby, Bell Telephone Company of Pennsylvania; A. R. Mathieson, Carnegie Steel Company; James M. Ashton, Crucible Steel Company; L. M. Melius, H. J. Heinz Company; Miss Caroline Spalding, Joseph Horne Company; R. A. Dye and J. C. Carr, Jones and Laughlin Steel Corporation; Miss Helene Fitzsimmons, Kaufmann's Department Store; C. B. Collins, Koppers Company; G. L. Taylor, McClintic-Marshall Company; James B. Graham and G. M. Goodspeed, National Tube Company; J. A. Bouslough, R. D. Nuttall Company; W. G. Marshall and Owen Kraft, Philadelphia Company; Karl Berg, Pittsburgh and Lake Erie Railroad; Ralph D. Bole, Pittsburgh Plate Glass Company; C. W. Bunting, Westinghouse Air Brake Company; L. F. Howard, Union Switch and Signal Company; E. S. McClelland and C. S. Coler, Westinghouse Electric and Manufacturing Company; A. N. Cartwright, West Penn Power Company.

It will thus be seen how intimate is the relationship between Carnegie Tech and practically all of the leading industrial enterprises of Pittsburgh, and how a great school is in this practical manner educating the youth of the country and at the same time furnishing technically trained employees to business organizations.

## "THE PLAY'S THE THING"

*A Note on the Production of "Oh! Imogen!" by Harry James Smith,  
in the Theatre of the Carnegie Institute of Technology*

BY ANNA K. DICE, *Graduate Director*



THE directors of the Drama Department of the Carnegie Institute of Technology aim to select for production dramatic compositions of permanent value.

It sometimes seems advisable, however, to depart from this policy, and one reason for choosing an ephemeral play is that it often affords an excellent opportunity for the practice and study needed by students in certain phases of their work. "Oh! Imogen!" was, therefore, adop-

ted for production, not for its intrinsic merits, but because it required an entirely different type of acting from that the students had previously experienced. The time of the action is about 1875 and the actors not only had to create the characters beyond the interpretation of the lines, but were required to project themselves into the contemporary histrionic manner.

"Oh! Imogen!" is distinctly a genre type of play dealing with the smugness and artificiality of the mid-Victorian era which present-day authors are so prone to deride. The characters in this comedy, including the sentimental but shrewd heroine, are types rather than individuals, and the situations are theatrical. It may contribute little, if



SCENE FROM "OH! IMOGEN!"—STUDENT PLAYERS

anything, to the development of the American drama, but it does give an interesting glimpse of American life at the time when the United States was celebrating its first hundred years of existence. This period, with its odd costumes and ridiculous affectations, still within the memory of our parents and grandparents, is enjoying great popularity in the literature of today, and is no less a drawing card in the theatre.

The humor in the play, though not brilliant, is refreshing and contagious and progresses to a rollicking climax in the last act. The plot is thin and somewhat forced but it is sufficient to sustain interest throughout, and there are few dull moments for those who demand only amusement from the theatre.

The members of the cast entered into the spirit of the piece and with the assistance of those students who so efficiently developed the technical side of the staging, succeeded in arousing an enthusiastic response in the audience at all performances.

In judging this play, one must keep in mind that the author, Harry James Smith, regarded the theatre as an institution for pleasurable diversion, and his dramatic ventures reflect this attitude. It is said that Mrs. Fiske, who brought success to his "Mrs. Bumpstead-Leigh," considered him one of America's greatest comedians because his humor was so care free and unsophisticated and because he was so strikingly human.

## PITTSBURGH'S "LOWEST CULTURE"

BY DAVID G. WYLIE, D.D., PH.D., LL. D.

*President of the Lord's Day Alliance of the United States*

[This communication was received from the Rev. Dr. Wylie so late that the Bulletin, moved by the spirit of fair play, stopped its presses, delayed its appearance by two days, and canceled another paper in order to print the article in full, in spite of its length, together with a brief rejoinder by Mr. Church. As the Bulletin has now answered the attack which, in connection with this subject, was made upon the Carnegie Library, it is glad to return to those ways of modest stillness and humility which Shakespeare says become the time of peace.—EDITOR]

I have just read an article in the Bulletin of the Carnegie Institute on February 28, 1928, entitled PITTSBURGH'S "LOWEST CULTURE" signed by S. H. C.

I cannot affirm that S. H. C. is Dr. Samuel Harden Church, but I am led to the conclusion that Dr. Church is the author of the article because I find that the name of Samuel Harden Church stands as Chairman of the Editorial Council of the Bulletin of Carnegie Institute. Whether Dr. Church or some other gentleman wrote the article, I certainly wish to congratulate the Institute on a fine, well-printed, well-edited magazine that does credit to a great institution.

I am not familiar with all the details

of Sunday agitation in Pittsburgh, though I know something about it. I take it for granted that the author of the article refers to the Lord's Day Alliance of Pennsylvania that has so successfully assisted in defeating many bills that would commercialize Sunday, and not to the Lord's Day Alliance of the United States, of which I have the honor to be President.

My judgment is that S. H. C. is not quite fair to the organizations in the United States that stand for the preservation of the day of rest. Are bootleggers, advocates of the repeal of the Eighteenth Amendment, farmers, laboring men, women's organizations, Anti-Sabbath organizations, atheistical

societies to be left free to appeal to our lawmaking bodies, and Christian people who keep the day of rest free from commercialization forced to stand dumb outside our legislative halls? They will not do so. The statement that "the Lord's Day Alliance is one of those numerous and meddling political organizations acting in front of a religious background which, because of a declared holy purpose, is able to carry to its support great numbers of people, but who, because of their narrow thinking, are always dangerous to society until they are moved by enlightened leadership," is not fair either to our State Alliances or our National Alliance.

Take for example the Lord's Day Alliance of the United States. Are such men as William Albert Harbison, Thomas W. Synnott, George P. Whaley, Samuel R. Boggs, Hon. George Tiffany, Dr. John H. Willey, Bishop Luther B. Wilson of the Methodist Episcopal Church of New York, Bishop James E. Freeman of Washington, and S. Parkes Cadman "narrow in their thinking," "dangerous to society," or lacking in "enlightened leadership?" These gentlemen are intelligent men, good citizens, and good Christians. Does the author of the article mean that our "enlightened leadership" is to come from Governor Ritchie or from Carnegie Institute? Personally, I am willing to match the men mentioned with any who may be proposed by the writer of the article.

So far as the Lord's Day Alliance of the United States is concerned, I wish to say frankly and positively that we are not seeking to make Sunday a day of darkness and gloom, but the best and brightest day of the week, a day of singing and not of sighing. We do, however, stand solidly against commercializing Sunday and I am pleased to enclose an article which gives the views of the Archbishop of Canterbury, Sir Ramsay MacDonald, formerly Prime Minister of the British Empire, and of Sir Harry Lauder who says, "I am against Sun-

day theatre shows, and I have told my fellow artists that if we fail to uphold our religion and our Sabbath, men will scorn us, women will weep for us, and children will be taught to hate the name of the theatre, and the curses of the generations to come will be forever at the stage door. Men who disregard God's Word and God's work can never hope to be respected. . . . When, for the first time, I came to America, I had four Sunday performances, and a more miserable engagement I never fulfilled. I felt I was doing something against my religion, something which I had been taught by my mother was wrong." What a fine thing it would be if America would follow in the footsteps of our British friends across the sea.

I am especially glad to quote a recent address of Justice Morchauser, of the New York Supreme Court, who came out solidly against the proposal to legalize Sunday pictures in Poughkeepsie. The Justice says: "If you open the door to Sunday movies you will open the door to a lot of other things you do not want, banquets, races, ballets and farces, minstrels, wrestling, boxing, and many other things now prohibited by the Penal Code. Finally you will have the stores open on Sunday. And you will have Sunday at last a working day instead of a day of rest. And the workingman will ultimately pay the price. I am for the poor man. I am for the workingman, and have been all my life. But I tell you this agitation for a wide-open Sunday is not ultimately going to be for the benefit of the poor man or of the laboring man. It is going to result in tearing down our entire Sunday law, and that is going to be bad. I hope the clergy and the priesthood will take this matter up. I do not see why they do not start at once and not wait until some official action is taken that they might not approve of. We believe in God in this country. We have been brought up to respect his day. We

have been brought up in a belief that Sunday is a day of rest, for relaxation, for meditation, and for church-going, not a day to be commercialized. I do not know how you feel about it, but I think this belief of ours in God, this respect we in America have had for his day, has had a great deal to do with our success as a nation and with our prosperity. I hope the various civic organizations, the church and fraternal organizations will take this matter up and give it the consideration they would any other public matter and go on record. This matter is like every other important question in this country. You must be either for it or against it. So far as I am concerned, I desire to record myself against Sunday movies and do so with all the force and vigor of which I am capable."

It was a gratification to know that the churches followed up this lead of Justice Morchauser, adopted several resolutions of protest, and that the city fathers of Poughkeepsie rejected the proposal by a vote of 13 to 1.

Massachusetts already permits innocent sports of all kinds on Sunday, but this is not satisfactory to groups of men who want to use the day of rest for money-making. Accordingly, there is now a proposal before the Legislature of Massachusetts to commercialize all Sunday sports and pastimes. It is believed that the legislature of the Old Bay State will reject this proposal by a large vote and then the whole question will be carried by referendum to the people of Massachusetts; to every congregation and parish of the grand old State, for which, generally speaking, as Mr. Webster once said "I make no apology."

The real conflict in America is between those who desire a sane, safe, well-ordered, quiet, bright, attractive Sunday and those who wish to turn the great institution of the Sabbath into a "continental Sunday."

In his article, S. H. C. refers to a telegram and a letter sent to him by myself. These were sent because I felt that the statement made before a Legislative Committee at Washington misrepresented the Lord's Day Alliance of the United States. The list of contributors was not furnished because many contributors object to having their names used in printed lists for the reason that this leads to all sorts of solicitation for funds. It is not a fact, however, that, so far as the Lord's Day Alliance of the United States is concerned, the main part of its financial support comes from "wealthy men, some of whom are known to be the richest in the land;" or from men who "live in palatial homes, play golf, ride in their automobiles, and go to moving pictures at their clubs, all on Sunday," or who support an institution whose object is "to restrain the tired and humble masses of our population from the enjoyment of precisely similar pastimes." The great bulk of the contributions to the Lord's Day Alliance of the United States comes from comparatively small givers throughout the United States.

In closing, permit me to say that I am sorry that Dr. Samuel Harden Church, to whom I gave a cordial invitation to dinner, did not accept. That invitation still stands and if Dr. Church will come over to New York I will endeavor to show him that I am not lacking in red blood, or a good appetite, or robust health. I enjoy life and especially am fond of Sunday, that comes to a weary world like a benediction, like light after darkness, spring after winter, peace after war. As President of the Lord's Day Alliance of the United States it is my fixed purpose to do all that I can to preserve the blessings of the day for our generation, for ourselves, our children, and for generations yet unborn.



## THE REJOINDER

OF course I am the S. H. C. who wrote the article, and I would have signed my name in full but for my desire to keep it from too frequent appearance in the little magazine lest our faithful readers should weary of seeing it there.

The arrest of the Pittsburgh Orchestra people, made at the instigation of the Lord's Day Alliance because of the Sunday night concert which thrilled the hearts and uplifted the spirits of 4,000 people, was not a proper subject for discussion in the Bulletin until the incident was used by the Reverend Charles Francis Potter as material for a lecture on the library situation in which he stated that "Pittsburgh was the lowest in culture of all the cities in the United States, with the possible exception of Columbus, on account of the blue laws." His statement about the library situation was inextricably tied up with his statement about the blue laws, and it then became necessary for the Bulletin to defend the Carnegie Library from Dr. Potter's innuendo, and in doing this the orchestra arrest and the blue laws could not possibly be ignored. It is no part of the Bulletin's policy to enter upon the discussion of controversial subjects, but sometimes, as in this case, controversy projects itself upon the attention of the most neutral mind.

The Bulletin spoke its views with great freedom, and it gladly opens its columns to Dr. Wylie, who speaks with equal candor. His argument is eloquent, appealing, absorbing, and tear-provoking, but it is not convincing. With Harry Lauder in it, it contains everything but logic and good reason. Dr. Wylie still refuses to give the names of his principal contributing members. He therefore forces me to fight in the dark. I do not know who is behind him because he has a masked membership. He says that the great bulk of his contributions "comes from com-

paratively small givers throughout the United States." By this he probably refers to the collections that are taken up in churches, and which cannot possibly be called individual memberships. But in any event he is not quite fair in disputing my statement that his principal supporters play golf and go to the movies on Sunday, and then withholding the names which would either refute me or sustain me. The integrity of his organization will inevitably be under suspicion until he gives me those names.

Dr. Wylie is an antagonist with whom it is a delight to cross swords. He is a gentleman, with all of the courtesy and fine feeling that marks a gentleman. But in his final sentence he confirms everything that I said in condemnation of the Lord's Day Alliance, thus:

"As President of the Lord's Day Alliance of the United States it is my fixed purpose to do all that I can to preserve the blessings of the day (Sunday) for our generation, for ourselves, our children, and for generations yet unborn."

That was precisely what Torquemada said when he set the Spanish Inquisition in motion—that he would destroy the rightful liberty of all those who did not interpret the will of God exactly as he interpreted it. Dr. Wylie is going to demand the passage of laws which will control the conduct of his fellow-citizens against their wishes, just as Torquemada did. Dr. Wylie will destroy their natural liberties, just as Torquemada destroyed their natural lives. Torquemada enforced his will by the rack and stake, while Dr. Wylie enforces his opinions by benevolent political coercion. And that is just where the danger comes whenever men who are moved by religious beliefs try to engraft those beliefs into statutory law. Torquemada was abominably cruel but he was entirely

honest. He made no allowance for any difference of opinion. Neither does Dr. Wylie. It was the foreknowledge of this human failing which prompted our fathers to devise a constitution which forever prohibits the interposition of the Church in the affairs of the Government. They knew that in no other way could our people enjoy the blessings of civil and religious liberty. Yet it was only yesterday that one of the greatest of our Protestant churches in solemn convention adopted a resolution to strive unceasingly until they shall prevail upon the Legislatures of all the States in the Union to suppress the use of cigarettes. I care nothing for cigarettes but I do care for the unchallenged right to smoke them. When is this encroachment to end? When is this dictation to cease? Never—until the enlightened members of the churches drive these churches out of politics and keep them out.

A Presbyterian clergyman told me at Pasadena last winter that California does not have any Sunday laws, and he thanked God for it, because out of the blessings of liberty California has a larger church attendance relatively than any other State in the Union. Let us hope that the day is not far distant when all of our States will fall into line with California. God has declared that he will write his statutes exclusively upon the human heart, and Jesus confirmed that when he scornfully rebuked the Lord's Day Alliance in its attempt to arrest him.

The ancient order to keep Saturday, and not Sunday, holy was made by Moses, a great and benevolent statesman, at a time when the masses of the people were held in abject slavery. With the spread of wealth and leisure among the masses of the people in our day, statesmen who have the courage to speak are going to demand a Sunday that will be free to the people. Dr. Wylie utters the usual warning against "a continental Sunday." But is that so terrible? Who that has seen London

on Sunday with its drab and hapless Puritanism would stay in that city when he could enjoy the innocent pastimes of the Paris parks? And our Pittsburgh hotels report that traveling men flee from this city on Saturday nights because of the unendurable tedium of Sunday. With this stupid and wicked arrest of the orchestra promoters, Dr. Wylie has given cause to the people of the United States to move against his society as a thing obnoxious alike to religion and liberty because it dictates a rule of personal conduct which is based upon his own religious convictions and is in conflict with the religious convictions of other citizens.

But I like Dr. Wylie as a man, and I accept his invitation to dinner for the next time that he and I are within reach of each other. And in the meantime I shall pray God to give him more light that we may all have more liberty.

—SAMUEL HARDEN CHURCH

## LECTURES

### MUSIC HALL

Dr. Heinroth continues his lectures each Saturday evening during Lent in place of the regular organ recital. All are illustrated with selections played on the piano or organ.

MARCH 17—"Scandinavian Music."

MARCH 24—"American Folk Music."

MARCH 31—"A Great French Symphony (César Franck)."

### CARNEGIE TECH

MARCH 16—"What Is a Printer?" by J. Horace McFarland, of Harrisburg. 2:30 P. M., College of Industries.

MARCH 26, 27 and 28—"Testing, Selection, and Survival Among Engineering Metals" by Alfred Victor de Forest, Research Engineer, American Chain Company of Bridgeport, Conn. 8:30 P. M., Carnegie Union.

MARCH 26—"The Responsibility of the Master Printer" by A. L. Lewis, President of the United Typothetae of America. 2:30 P. M., College of Industries.

### MUSEUM

MARCH 18—"The Lesser Antilles" by M. Graham Netting. 2:30 P. M., Carnegie Lecture Hall.

MADRIGAL SONGS  
AT TECH

IN the College of Fine Arts the students, faculty, and friends of the Department of Music enjoyed a rare treat in the two recent lectures of the Rev. Edmund Horace Fellowes, of St. George's Chapel, Windsor Castle, England. Canon Fellowes is a distinguished authority on English music of the Elizabethan and Tudor periods, having spent years searching, collecting, and editing until there are now available more than a thousand madrigals, some five hundred lutanist airs, and ten volumes of Tudor church music. While the madrigals had never been quite forgotten, the lutanist airs were entirely lost until his discovery of them in out-of-the-way corners within the past twenty years.

The first lecture was a discussion of sixteenth century madrigals, unaccompanied, secular part-songs, which reached the highest level of musical art ever attained by English composers. The beauty of both words and melodies and the perfection with which music fitted words, adding both beauty and meaning, were vividly presented. The artistry which wove many melodies, all equally important and equally beautiful, into one flowing stream of tone with constantly shifting interest, was presented as a mark of these songs. The early use of what we think of as modern harmony was pointed out, with the characteristic qualities of the work of such men as William Byrd, John Wilbye, Orlando Gibbons, and Thomas Weelkes. This talk was illustrated by records made by the English Singers, recently heard in Pittsburgh, and madrigals sung by a group of music students.

In the lecture dealing with the work of the lutanists, done in fifteen short years by contemporaries of the madrigalists, Canon Fellowes again emphasized the perfect joining of words and music, so that neither could pos-

sibly have been different, and spoke of the interest of these as the first Art Songs, having accompaniments independent of the melodies. John Dowland, whose "Come Again, Sweet Love Doth Now Invite" is probably best known, was classed as one of the half-dozen best song writers in history.

This lecture was delightfully illustrated with songs by Thomas Ford, Thomas Campian, Philip Rosseter, and John Dowland, sung by Dr. Fellowes to the original accompaniments played by him on the lute or by Miss Macnair on the piano, leaving with us the very essence of their beauty and of those days.

With all his modesty and direct simplicity, Canon Fellowes was possessed of such enthusiasm and mastery of his subject as to become a source of music himself, bringing the spirit of sixteenth century England to us. Those who enjoy most the intellectual and technical phases of aural participation took pleasure in suggestions as to ways of listening and special effects to be heard.

But such students and faculty members as were privileged to see and hear this scholarly gentleman in rehearsals as well as in lectures loved him for his spontaneous happiness in finding us already at work on the thing he had thought to introduce, and the courtesy and generosity with which he gave constructive criticism and suggestions. Our satisfaction in being the only American student group already singing English madrigals is tempered with very definite consciousness of imperfections and shortcomings, but somehow the possibility of disregarding or overcoming limitations has entered the minds of students of piano, organ, violin, and what-not. It begins to seem credible that a certain musicianship and a responsive spirit are the necessary prerequisites to madrigal singing, rather than the possession of a trained singing voice.

—HULDAH JANE KENLEY

## BULLETIN OF THE CARNEGIE INSTITUTE

(Continued from Page 2)

### EAGER ANTICIPATION

DEAR BULLETIN:

The February issue has just reached me and I hasten to tell you how enthusiastic I feel about its continued and sustained inspirational value to our community.

The Bulletin is filling a greatly-needed niche in our cultural, educational and civic life and it is increasingly interpreting to the people the aims, objects, spirit and scope of the Institute.

It is a keen joy to read it and I look forward each month with eager anticipation to the interesting material which it regularly contains. Its splendid articles are a substantial and monumental contribution to the city's progressive spirit.

Already the high services which the Bulletin renders, have limned themselves in imperishable colors upon the background of our community activities.

—(MRS. ENOCH) BERTHA F. RAUH

### ARE WE?

DEAR BULLETIN:

In a new and very stimulating book entitled, "The Making of a State," by Thomas G. Masaryk, President of the Czechoslovak Republic, the distinguished author makes the following comment on the constitutional separation of Church and State in that country:

"The object of separation is to set the Churches free from the State and the State free from the Churches, and to make religion a matter of unconstrained conviction. Under Austria, the Church relied on the police power of the State, whose officials were obliged to profess the official religion. In consequence the Church suffered and came to rely more upon the police than upon its doctrines and religious life. The State suffered likewise in that it relied upon the Church, not upon itself and its own worth."

I am wondering whether, in organizing hundreds of moral and uplift societies for political action, the Church in America is not coming "to rely more upon the police than upon its doctrines and religious life." And are we not encountering the same tendencies as those described by President Masaryk as destructive of the rights and liberties of the people?

—F. K. HUBBARD

### THE CULTURE QUESTION

DEAR BULLETIN:

I wish to congratulate you heartily upon your recent articles relative to Sunday observance, and particularly on your last one in the February number.

—WILLIAM E. BENSWANGER

The world has too much conformity. What we need is more variety, more contrast, and, above all, more originality.

—LUIGI PIRANDELLO

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